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# Darby Serif *Collection*

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**Darby Serif is a contemporary serif of two families: Darby Serif Display, for headlines and large sizes; and Darby Serif Text, designed for continuous reading matter. Based on the same skeleton as Darby Sans, it is suited to news in digital and print, editorial design, graphic design and corporate design.**

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**PUBLISHED**  
2019

**DESIGNED BY**  
PAUL BARNES  
DAN MILNE

**20 STYLES**  
2 FAMILIES

**FAMILIES**  
DARBY SERIF DISPLAY  
DARBY SERIF TEXT

**FEATURES**  
PROPORTIONAL/TABULAR LINING FIGURES  
PROPORTIONAL/TABULAR OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SMALL CAPS

With its mixture of roundness and sharpness, Darby Serif, like Darby Sans, is a hardworking, yet elegant typefamily. Much of its gentle beauty comes from the influence of the lettering and typefaces from Britain made in the Age of Enlightenment in the eighteenth century and its particularly localized variant. However, its proportions follow the functional newsfaces of the twentieth century, giving it economy in headline and text without sacrificing legibility, even under adverse conditions. These proportions can be found in several of Commercial Type's most popular faces, such as Publico, Guardian, and Austin News. This makes Darby Serif a face with both rich historical roots and utilitarian functionality.

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# Darby Serif Display

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**Darby Serif Display is the higher-contrast headline companion to Darby Serif Text. Retaining its large x-height, but with thinner hairlines and tighter spacing to make it an elegant and serious face for large sizes. This makes it an ideal choice for many applications beyond news design, where an unadorned sort of beauty is needed.**

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**PUBLISHED**  
2019

**DESIGNED BY**  
PAUL BARNES  
DAN MILNE

**12 STYLES**  
6 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL/TABULAR LINING FIGURES  
PROPORTIONAL/TABULAR OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SMALL CAPS

The display version of Darby Serif employs the clear tone of its text counterpart, but with its higher contrast it is intended for sizes above 24 point. The contrast and sharp ball terminals recall the early moderns of the late eighteenth and nineteenth century and the display versions of twentieth-century faces like Times Modern. Tight spacing makes it economical without being overtly condensed or miserly in setting. As with Darby Serif Text, it makes an ideal companion to Darby Sans and its display version, Darby Sans Poster. Featuring Light and Black weights, it has a wider weight range than the Text, offering the designer a broad palette for display typography.

MIMOŘÁDNÝ  
Saundersfoot

DARBY SERIF DISPLAY LIGHT, 70 PT

*TRAJECTORY*  
*Généralement*

DARBY SERIF DISPLAY LIGHT ITALIC, 70 PT

EXPRESSIVE  
Pijlinktvissen

DARBY SERIF DISPLAY REGULAR, 70 PT

*UFFICIALITÀ*  
*International*

DARBY SERIF DISPLAY REGULAR ITALIC, 70 PT

ADVOCATES  
Europarådet

DARBY SERIF DISPLAY MEDIUM, 70 PT

*CONTINENT*  
*Straßenbahn*

DARBY SERIF DISPLAY MEDIUM ITALIC, 70 PT

FEJLÓDÉST  
Shearwaters

DARBY SERIF DISPLAY SEMIBOLD, 70 PT

*OHIERWYDD*  
*Integrations*

DARBY SERIF DISPLAY SEMIBOLD ITALIC, 70 PT

**BIZANTINO**  
**Revolutions**

DARBY SERIF DISPLAY BOLD, 70 PT

***EXISTENCE***  
***Partidários***

DARBY SERIF DISPLAY BOLD ITALIC, 70 PT

**OFFICALLY**  
**Påvirkning**

DARBY SERIF DISPLAY BLACK, 70 PT [ALTERNATE C]

***NAGDULOT***  
***Concentric***

DARBY SERIF DISPLAY BLACK ITALIC, 70 PT

Middelalder befæstning  
INSTITUIÇÃO ESTATAL  
*Broad variation in ability*

DARBY SERIF DISPLAY LIGHT, LIGHT ITALIC, 40 PT

17 high quality varieties  
£16.7 BILLION EFFORT  
*More conciliatory ethics*

DARBY SERIF DISPLAY REGULAR, REGULAR ITALIC, 40 PT

New legislative agenda  
UNDERLYING IDEALS  
*I ddarparu fframwaith*

DARBY SERIF DISPLAY MEDIUM, MEDIUM ITALIC, 40 PT

Ushering in a new age  
SA IKA-21 SIGLO, ANG  
*2.75 tons of rare metal*

DARBY SERIF DISPLAY SEMIBOLD, SEMIBOLD ITALIC, 40 PT [PROPORTIONAL OLDSTYLE FIGURES]

**Found new republics**  
**A SIMPLE BRIEFING**  
*Oft sögð liggja suður*

DARBY SERIF DISPLAY BOLD, BOLD ITALIC, 40 PT

**Xi whud mill-eqdem**  
**PRECIZAN IZRIČAJ**  
*New first responder*

DARBY SERIF DISPLAY BLACK, BLACK ITALIC, 40 PT

IT'S NOW 30% MORE AERODYNAMIC  
Abundant element in the Earth's crust  
*LOS PRIMEROS ESTADOS SURGIERON*  
*Amikor az ősemler használata vette az*

DARBY SERIF DISPLAY LIGHT, LIGHT ITALIC, 25 PT

IL SUO CARATTERE QUANTITATIVO  
Och spelade amatörteater på fritiden  
*REUSED MANY OF THEIR PRELUDES*  
*Spectacular collision of her past works*

DARBY SERIF DISPLAY REGULAR, REGULAR ITALIC, 25 PT

A NEW & POWERFUL HYPOTHESIS  
Reinstitute the 2006 NASA programs  
*ALGEMEEN IN NEDERLAND GELDT*  
*Méthodique pour la jeune génération*

DARBY SERIF DISPLAY MEDIUM, MEDIUM ITALIC, 25 PT [PROPORTIONAL OLDSTYLE FIGURES, ALTERNATE C]

ONLY BARGAINING AGREEMENTS  
Ausmaß und Lage der Lagerstätten  
*REVIVED PROMOTIONAL FINESSE*  
*Jejich lichotek, což má pro všechny*

DARBY SERIF DISPLAY SEMIBOLD, SEMIBOLD ITALIC, 25 PT



**SINAMA SA IDROHENO BINUBUO**  
**Quartos of uncertain provenance**  
***HE RARELY PERFORMS IN ROME***  
***A name alluded to several legends***

DARBY SERIF DISPLAY BOLD, BOLD ITALIC, 25 PT

**NOTABLE TRADITION IN CHINA**  
**Se convocaron anticipadamente**  
***DEN ANDEN DAG I FEBRUAR 1771***  
***Synthetic crystalline formation***

DARBY SERIF DISPLAY BLACK, BLACK ITALIC, 25 PT

Professionalizes

DARBY SERIF DISPLAY LIGHT, 60 PT

Caractéristique

DARBY SERIF DISPLAY REGULAR, 60 PT

Generationally

DARBY SERIF DISPLAY MEDIUM, 60 PT

Consequential

DARBY SERIF DISPLAY SEMIBOLD, 60 PT [ALTERNATE C]

Identification

DARBY SERIF DISPLAY BOLD, 60 PT

Satisfierande

DARBY SERIF DISPLAY BLACK, 60 PT

*Tanulmányaiikat*

DARBY SERIF DISPLAY LIGHT ITALIC, 60 PT

*Revolutionizing*

DARBY SERIF DISPLAY REGULAR ITALIC, 60 PT

*Certificaciones*

DARBY SERIF DISPLAY MEDIUM ITALIC, 60 PT

*Thoroughbred*

DARBY SERIF DISPLAY SEMIBOLD ITALIC, 60 PT

*Authenticates*

DARBY SERIF DISPLAY BOLD ITALIC, 60 PT

*Wissenschaft*

DARBY SERIF DISPLAY BLACK ITALIC, 60 PT

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# Darby Serif Text

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**Darby Serif Text is a contemporary face made for text setting both online and in print. Designed to be the serif companion to Darby Sans, it was first used as the text face for the Italian newspaper, *La Repubblica*. With simple serifs, angled tapering, and sharp ball terminals, it is a robust letterform suited to adverse conditions, yet retains a gentle elegance that recalls its heritage.**

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**PUBLISHED**  
2019

**DESIGNED BY**  
PAUL BARNES  
DAN MILNE

**8 STYLES**  
4 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL/TABULAR LINING FIGURES  
PROPORTIONAL/TABULAR OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SMALL CAPS

Like Darby Sans, Darby Serif has its roots in the transitional serif typefaces of the eighteenth century. The open bowled **g** and the large teardrop bowl of the **a** recall the forms found in the faces of Baskerville and those he influenced: Moore, Fry, and Wilson. But as a news face, its proportions follow those of the twentieth and twenty-first century, including Commercial Type's Guardian Egyptian Text, Publico, and Austin News Text. The wide and open italic easily stands out in text and is pleasant to read in short paragraphs. With four weights, it is a useful modern text face for news, editorial, book, and general graphic design.

SKULLE EGENTLIGEN HÅLLAS I ROM, MEN EFTER VULKANEN  
On 14 June, a new government assumed office at a special session  
*THE COUNTY'S ELITE ICEBREAKER WAS INITIALLY USED IN 1911*  
*Senate majority leadership joins a rush of Republicans & Democrats*

DARBY SERIF TEXT REGULAR, REGULAR ITALIC, 14 PT

IM 5 HEKTAR GROSSEN PARK ÜBER 451 VERANSTALTUNGEN  
Ocuparon la radio y televisión, distintos edificios oficiales y los  
*RE-ORGANISATION OF DECLINING POST-INDUSTRIAL CITIES*  
*However, a study in 1991 which compared the intermandibular*

DARBY SERIF TEXT MEDIUM, MEDIUM ITALIC, 14 PT

IL 2° EDIZIONE DEI CAMPIONATI DEL MONDO DI ATLETICA  
Represented a fine example of Victorian oak burl furnishings  
*TERHADAP AREA PUBLIK ANTARA ATAU DI BAWAH GEDUNG*  
*There was an early reference to a 1741 text regarding the idea*

DARBY SERIF TEXT SEMIBOLD, SEMIBOLD ITALIC, 14 PT [PROPORTIONAL OLDSTYLE FIGURES]

VARIED CONTEMPORARY ARCHITECTURAL TECHNIQUES  
Nakaharap ang mga baybayin nito sa Karagatang Atlantiko  
*AN EXPERIMENTAL FUTURE OF SUSTAINABLE URBANISM*  
*Selon ce critère, le monde arabe correspond globalement*

DARBY SERIF TEXT BOLD, BOLD ITALIC, 14 PT

DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

SEMIBOLD

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

SEMIBOLD

PROPORTIONAL  
OLDSTYLE FIGURES

REGULAR ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances*

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DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fehner’s “aesthetics from above & from below.”

### **Methodologies of Aesthetics**

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild

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DARBY SERIF TEXT MEDIUM, MEDIUM ITALIC, BOLD, 10/13 PT

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DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 9/11 PT

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#### **The State of Criticism**

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DARBY SERIF TEXT MEDIUM, MEDIUM ITALIC, BOLD, 9/11 PT

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DARBY SERIF TEXT SEMIBOLD, SEMIBOLD ITALIC, 9/11 PT

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DARBY SERIF TEXT REGULAR, ITALIC, 8/10 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general*, *philosophical*, *deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical*, or *inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above and below.”

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This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone;

DARBY SERIF TEXT REGULAR, ITALIC, SEMIBOLD, 8/10 PT

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## INCLUDED FAMILIES

Darby Serif Display  
Darby Serif Text

## SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

## CONTACT

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New York, New York 10013

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fax 212-925-2701  
www.commercialtype.com

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## ABOUT THE DESIGNERS

**Paul Barnes** (born 1970) is a graphic and type designer, as well as a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He is also a long-term collaborator with Peter Saville, resulting in diverse work such as identities for Givenchy, 'Original Modern' for Manchester, the England football team kit, and the logo for Kate Moss.

Barnes has worked as an advisor and consultant to numerous publications, notably *Wallpaper\**, *Harper's Bazaar* and *frieze*. His type design encompasses his interest in the modern and vernacular, ranging from the contemporary, such as for Björk (2001), to the British lettering of the eighteenth century that influenced the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian*, he designed Guardian Egyptian with Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup and also the England football team for Umbro. For Commercial Type he co-designed Publico with Schwartz, and independently Austin, Dala Floda and Marian, amongst others.

Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, he was named one of the 40 most influential designers under 40 in *Wallpaper\** with Schwartz. A year later *The Guardian* named him as one of the 50 best designers in Britain.

**Dan Milne** is a graphic and type designer based in Melbourne. Milne studied Mechanical Engineering for three years before completing a Bachelor of Visual Communication at Monash University. Milne then completed a Masters in Type Design at The Royal Academy of Art (KABK) in the Netherlands in 2009. Milne has created custom and retail typefaces for a client roster that includes Commercial Type and House Industries, and has collaborated with local Australian designers to produce typefaces for institutions such as MUMA and MADA. Since 2006, Milne has taught graphic design, typography, and digital font design subjects at Monash University.